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classical verse, with remarks on the changes brought about by the romanticists and the contemporary poets, the laws for overflow with the romanticists and Parnassians, the kinds of rime and the many rules governing them, and finally the changes in the principles of rime, overflow and rythm brought about by the Parnassian and Symbolist schools of poetry. All these subdivisions are clearly explained and illustrated by numerous citations, which make of Part i a concise handbook of the poetic art of France for the past two hundred years (pages 5-14).

Part ii contains the new material collected by the author. Each of the poets named in the title is here taken up and studied with reference to the rimes he used, the verse-rests he favored, the hiatus he did not avoid and the rythms he employed. This study is carried on under numerous headings, which are numbered the same in the successive poets, so that comparisons and cross references are easily made. As might be expected Leconte de Lisle requires the largest amount of space (pp. 15-26), and presents perhaps the greatest interest, particularly in the matter of the rythmical systems he practised (pp. 24-26), and the influence these systems exerted on the Parnassians and their successors. De Heredia, who offers but one volume of poems for comment, and who is essentially of the art-for-art school, naturally receives shorter shrift (pp. 26-30). Coppée, more voluminous, and more impartial in his disregard of any system in his use of rythms, demands longer treatment (pp. 30-39), while Sully Prudhomme, who returns to the principles of the classicists, requires least notice of all (pp. 39-42). The last of the series is Paul Verlaine, the leader of the Symbolists, who rejected all law of rime or rythm (pp. 42-51). Dr. Thieme ends his consideration of Verlaine's verse with a table of statistics of the romantic rythms used in the five poets he discusses. These rythms vary from .08 per cent of the total rythms in Verlaine to .008 per cent in Sully Prudhomme. We thus see how the classical rythm is the natural rythm of French poetry.

The monograph is completed by a Résumé (pp. 53-66), which summarizes the points already made: First, a statement of the general laws of versification which obtained in the

classical, romantic, and Parnassian schools respectively; then a comparison of the five writers in regard to their observance of rime, verse-rests, hiatus, overflow and rythm, the same captions being used that were employed with each poet separately. On this comparison quite interesting statistical tables are based; for instance, the comparative statistics on romantic overflow, where Coppée shows .13 per cent against Verlaine's .10. And finally a list of the innovations in versifications made by Verlaine and adopted by the Symbolists, grouped under fifteen heads with occasional subdivisions.

"These innovations," our author states, "give the poet absolute freedom in regard to overflow, rime-words, hemistich, and rythm, in short, absolute freedom in the structure of the Alexandrine."

So that the history of French poetry for the last century, like the history of French drama, shows a quite steady progression towards freedom in versification. A bibliography of treatises on versification and articles in periodicals concludes this excellent investigation.

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GERMAN CULTURE.

Glimpses of Modern German Culture, by KUNO FRANCKE, Professor at Harvard University. Dodd, Mead and Company, New York: 1898. 12mo, 233 pp.

THE *Social Forces* unrolled before the English speaking world the panorama of German intellectual life as reflected in German literature since the times of the migrations: the little volume entitled *Glimpses of German Culture* in a sense supplements the larger work by dealing in a lighter strain with characteristic phenomena of contemporaneous Germany, political, literary, artistic, academic. The range of interests exhibited in these charming pages is exceptional, and the tone pervading them is one of genuine sympathetic warmth.

The author passes in review a number of works which happily symbolize the status of literature in Germany to-day, among them Hauptmann's "Sunken Bell," Halbe's "Mother Earth," Sudermann's "John the Baptist," the

poems of Johanna Ambrosius, and the stories of Seidel and Rosegger; he furthermore gives us a glimpse of one phase of the artistic life of the Fatherland in a little essay on "Böcklin," speaks with deep appreciation of Hermann Grimm as a critic and an interpreter of culture, and discusses the social and political situation with vigor and insight in two or three more essays which in some respects may perhaps be regarded as the most satisfactory. To our sense the crown of the little collection is the essay devoted to Bismarck. The author explains the great statesman as the most powerful expression of many characteristic traits of national temperament, and corrects more than one false impression and belief current in America and England. The healthy vigor and sound admiration which fill every line of this study are truly uplifting.

In speaking with particular admiration of this last chapter, we do not mean to imply that the remainder of the book is less worthy of our attention. What we need in the country at large is a deeper understanding of modern German culture. For reasons which often elude all definition, there is a certain hostility towards most German importations—a belief that we can learn music and scientific methods from Germany, but nothing more. Especially German art, as the author rightly says, is almost totally unknown on this side of the Atlantic; Lenbach, Menzel, Uhde are names hardly heard here. Hence I should like to have seen a rather more detailed analysis of Böcklin's works, and more references to his colleagues.

Not in all respects, of course, do I find myself able to agree with the author's views. To me Sudermann is not as admirable a writer as he appears to be to Francke. He certainly has great power, his style is terse and vigorous, his versatility remarkable, yet a note of insincerity and an unmistakable striving for effect mar some of his best work. Consequently there is to me a difference in principle between Hauptmann and Sudermann. In Hauptmann we see always the genuine artist at work who, without side-long glances at his public, creates with that naiveté which delights us in all great poets, however complex their personalities. As for Sudermann's "John the Baptist," with all its

brilliancy of conception and the skill of construction exhibited in it, it remains a drama without a dramatic figure. John is a subject for an epic or a historical novel rather than for a tragedy; his conviction that he is merely the forerunner of one greater than himself, his inner struggles, and the final collapse of his self-confidence, make him feeble dramatically, though interesting psychologically.

In the chapter on Impressions of Industrial and Patriarchal Germany, I should like to have seen more said of the remarkable points of contact between contemporaneous Germany and America: in both we find the mighty throb of a new beginning, in both youthful exultation and power, an atmosphere of enterprise and dash, and in both a certain lack of mellowness—less surprising here than in an old civilization fraught with traditions of culture.

Francke speaks of the remarkable fact that a nation like the Germans which submits to severe restrictions in matters of state, at the same time is fiercely jealous of its religious and intellectual freedom. He adds: "It seems as if the very pressure from without had helped to strengthen and enrich the life within." I should like to venture an additional explanation. The Anglo-Saxon and the German both crave liberty and are both willing to bleed and die for it. But the former, being essentially political in temperament, insists on institutions free from unnecessary and hampering trammels, while the latter, at bottom unpolitical, but intensely idealistic, will fight tooth and nail for the preservation of the liberty of the intellect. Wieland, who confessed to caring nothing about the form of government under which he lived, was a contemporary of Lessing, one of the greatest champions of intellectual and spiritual freedom; and Lessing was a German, whereas John Hampden was an Englishman.

I take issue with only one more statement, which is found in the introduction. To me, Nietzsche is not characterized by "diabolical contempt for spiritual endeavor." Absurd and hysterical as he often is, his aim in the last analysis must be regarded as the very opposite of "diabolical and unspiritual." Whatever one may think of the "Zarathustra" and

of the feasibility of its doctrine, the underlying idea is deeply spiritual.

If I have expressed a few views different from the author's, it was not in cavil; on the contrary, I regard this book as a delightful and healthy contribution for which we have every reason to be thoroughly grateful.

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ENGLISH LITERATURE.

Some Principles of Literary Criticism, by C. T. WINCHESTER, Professor of Eng. Lit. in Wesleyan University. London and New York: The Macmillan Co., 1899.

PROFESSOR WINCHESTER is well known to the American Literary public as one of the editors of the Athenæum Series; as the author of an excellent little manual entitled, *Short Courses of Reading in English Literature*, as an efficient member of the Modern Language Association of America, and of the Commission of Colleges in New England on English Admission Examinations.

In the preface to the volume now before us for examination, the author tells us, "that he has attempted neither to expound a philosophy of criticism nor to elaborate a critical method; but simply to state some qualities that by common consent are to be found in all writing deserving to be called literature, and to lay down some fundamental principles that must be assumed in all sound critical judgments."

To this province and purpose, Prof. Winchester has strictly and, in the main, successfully confined himself. The results, however, as we believe, would have been more satisfactory had he given us, in a condensed form, "a philosophy of criticism," and had he discussed, in accordance with the title of his book, literary criticism, rather than literature itself.

After an introductory chapter on, "Definitions and Limitations," he proceeds to define literature, to unfold the four cardinal elements that enter into it,—Emotion, Imagination, Thought, and Form,—closing with a study of Poetry and Prose Fiction.

The statement, as the outset, "that of the three methods of approach to literature, biographical, historical, and critical, literary criticism is concerned only with the third,"

needs modification. Literary criticism has to do with literature at every point of it, in every phase of it, and with every approach to it, especially so, as what may be called the affinities and relations of literature were never more apparent and important than they are now. Moreover, to the author's definition of literature, serious objection must be taken, a definition which goes far to impair the value of the volume. We refer to the extraordinary place which he gives to Emotion. "It is the power to appeal to the emotions," he says, "that gives a book permanent interest, and, consequently, literary quality." All other elements must be subordinated to this and explained by it, and the Professor adds the peculiar statement, "that it is the very transiency of emotion which makes a book of lasting interest." This, to our mind, is a contradiction in terms, not defensible as a theory or in the light of literary history. On such an hypothesis, one is puzzled to see what we are to do with the great intellectual masterpieces of literature, even with the mental side of poetry and fiction. Much of the best literary product of Bacon and Wordsworth, and Coleridge and Browning, and George Eliot and Emerson, must thus be ruled out of court. We find emotion in these authors, it is true, but "intellectualized emotion." Prof. Winchester, in referring to De Quincy's "literature of knowledge and of power," while rightly insisting that all true literature must move men, strangely errs in maintaining that men cannot be moved save through the medium of the feelings. His own discussion of the imagination, intellect, and taste, as expressed in literature, is inconsistent with such a position. In fact, the author is better than his theory and, as he goes on, wittingly or unwittingly teaches a saner doctrine, as he says "that there can be no really profound emotion without something great in the underlying ideas."

It is thus that the submitted definition of Poetry—"That variety of the Literature of Emotion which is written in metrical form"—is a faulty one in its narrowness; the imagination, the taste, and even the intellect not being sufficiently emphasized. In fine, the author's conception of literature, as thus expressed, is too limited and exclusive, and fails to note the